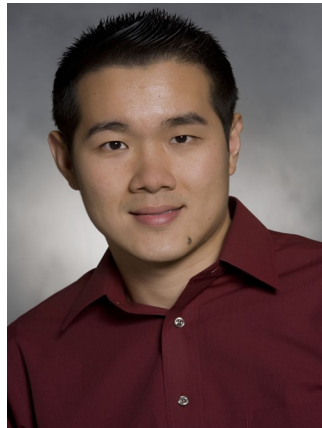


MESSAGE FROM THE PRESIDENT



**Chuen-Fung
Wong**

It is with great pleasure that we welcome you to the spring 2016 issue of ACMR Newsletter. We are excited to welcome Yun Emily Wang as our incoming newsletter editor. Once again, I want to thank Gloria Wong for all her contributions over the past many years as newsletter editor.

We had a pleasant meeting last December in Austin, Texas, with three delightful presentations by ACMR members Yuxin Mei, Mercedes Dujunco, and Elise Anderson. Slightly over a dozen of us also joined an informal pre-meeting dinner at Koriente Restaurant and Tea House. We were very pleased to have Nora Yeh, long-time ACMR member and generous donor of the Ruby Chao Yeh Student Travel Award, with us at both the dinner and the meeting. The Rulan Chao Pian Prize for the best article on Chinese Music was presented at the meeting.

The Ruby Chao Yeh Student Travel Award was awarded retroactively in January 2016. See the annual meeting report and prize announcements for details.

Readers of this issue of the newsletter will enjoy Elise Anderson's excellent featured review of an "archival package" on the Uyghur master musician Musajan Rozi (b.1925), put together by Andrew Xiaoshi Wei and team members of his Tash Music and Archives. It is our purpose to continue to utilize the review column of the newsletter to explore printed and/or audiovisual publications of Chinese music (very broadly defined, as always) that have fallen under the radar of major scholarly journals. Please send us suggestions for book or audiovisual reviews, or volunteer to review one.

This year marks the thirtieth anniversary of ACMR. I have been working with my fellow board members to get ready for this year's annual meeting (November 10 in Washington, D.C.) to celebrate this major milestone of the Association. I will have more to announce in the fall issue of the newsletter or via our email list. We welcome ideas. Please feel free to contact me with any questions or comments (wong@macalester.edu). Please also send announcements, new publications, field reports, and other relevant items to one of our three newsletter editors, Lars Christensen, Adam Kielman, and Yun Emily Wang via ACMRnewsletter@gmail.com.

I wish you a productive and enjoyable summer.

Chuen-Fung Wong, ACMR President

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About ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to **Ted Kwok** at tedk@hawaii.edu.

ACMR Newsletter is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to ACMRnewsletter@gmail.com. Back issues are available at <http://acmr.info/>.

Membership Reminder

We encourage your new membership and renewal for the 2016-17 period.

Current membership dues are \$15 for those in professional positions and independent scholars, and \$10 for students. Please define your status when paying. Please notify us of address and email changes. Payments made at the annual meeting, especially in cash, are cumbersome and a poor use of the business meeting time.

Payment can now be made through the ACMR PayPal account. If you wish to pay through this method send Alan Kagan a request for a PayPal invoice and currency type (e.g. Hong Kong Dollars) at kagan001@umn.edu. Otherwise, make your payment by check to ACMR and mail to:

Alan L. Kagan, Treasurer
Association for Chinese Music Research
1376 Christensen Ave.
West St. Paul, MN 55118

Recent Publications

Cheung, Joys H. Y. 2015. "Riding the Wind with Mozart's 'Jupiter' Symphony: The Kantian and Daoist Sublimes in Chinese Musical Modernity." *Music & Letters* 96 (4): 534-563.

Cheung, Joys H. Y. 2015. "Ear-Pleasing or Not: Listening to Qin Music in Shanghai during the Inter-war Period." *Yinyue yanjiu* 音樂研究 [Journal of Music Research (NTNU, Taipei)] 23: 73-115.

Gong, Hongyu 宮宏宇. 2016. "Beiduofen zai Shanghai, 1861-1880" 贝多芬在上海 (1861-1880) [Beginnings of Beethoven in Shanghai, 1861-1880]. *Zhongguo yinyuexue* 中国音乐学 [Musicology in China] 1: 36-43.

Gong, Hongyu 宮宏宇. 2016. "'Beiduofen zuihou zhi dichuan dizi' zai hua de jichang yinyuehui, (1895-1897)" "贝多芬最后之嫡传弟子"在华的几场音乐会 (1895-1897) ["The Last Remaining Pupil of Beethoven": Anton de Kontski and His Concerts in China, 1895-1897]. *Zhongyang yinyue xueyuan xuebao* 中央

音乐学院学报 [Journal of the Central Conservatory of Music] 1: 81-91.

Gong, Hongyu 宮宏宇. 2016. "Wan Qing Shanghai zujiejie xiqiao yinyue huodong shulue, 1843-1911" 晚清上海租界西侨音乐活动述略 (1843-1911) 之二-寓沪外侨乐人、业余音乐组织及其演出活动 [Musical Life in Shanghai's International Settlement and the French Concession, 1843-1911 (2)]. *Yinyue yishu* 音乐艺术 [Art of Music] 1: 87-101.

Gong, Hongyu 宮宏宇. 2016. "Jidujiao chuanjiaoshi yu Ningbo zaoqi yinyue jiaoyu" 基督教传教士与宁波早期音乐教育 [Ningbo—The Birthplace of China's Modern Music Education]. *Xinhai yinyue xueyuan xuebao* 星海音乐学院学报 [Journal of Xinghai Conservatory of Music] 1: 40-51.

Lam, Joseph S.C. 2015. "Ci Songs from the Song Dynasty: A Ménage à Trois of Lyrics, Music, and Performance." *New Literary History*, 46 (4): 623-646.

People and Places

The Center for Chinese Music and Culture (CCMC) at Middle Tennessee State University officially opened on March 17th, 2016. The Center contains a musical instrument gallery, a library, archives, and classrooms. Under the direction of Dr. Mei Han, the Center's initial acquisition consisted of close to one hundred musical instruments from China. The highlight of this collection is a set of twenty-four replica chime bells from the royal court of Zenghou Yi (433 BCE) complete with a companion set of eighteen stone chimes made specifically for the Center in Hubei, China. The Center's archives now house the late Dr. Fredric Lieberman's entire collection of Chinese music donated by his family. The Center activities will include: concert and lecture series; academic exchange programs; Chinese musical instrument instruction and ensemble performances as MTSU School of Music credit courses; and an outreach school and community programs. The Center's website is <http://mtsu.edu/chinesemusic>.

The University of Hawaii at Manoa Chinese Ensemble, under the direction of Frederick Lau, was invited by the University of French Polynesia (UFP) to perform concerts in Tahiti for one week in February. Members of the group include Yuan-yu Kuan (*erhu*), Xi Yang (*pipa*), Benjamin Fairfield (*zhongruan*), Yi-chieh Lai (*guzheng*), and Frederick Lau (*dizi*). They performed several concerts at venues such as the Artistic Conservatory of French Polynesia, the Sinitong Chinese Association New Year Celebration at the Kanti (Guandi) Temple ground, the UFP Confucius Institute, and the community ukulele class at the Kuo Min Tang community center. Performing a combination of regional sizhu pieces, instrumental solos, and popular Hawaiian tunes transcribed for Chinese ensemble, the group was enthusiastically received and praised for its artistic excellence, technical proficiency, and dynamic presentations.

Yuan-yu Kuan, PhD student at the University of Hawaii at Manoa, has been awarded a Young John Scholarship in the Arts and a research grant from the UHM Center for Okinawan Studies. He was also invited to present a paper on his research at the Duke University Graduate Student Conference. Kuan's work focuses on the music of Taiwanese indigenous groups and their relationship to Austronesian culture. He has conducted fieldwork in Taiwan and Okinawa.

Yi-chieh Lai, PhD student at the University of Hawaii at Manoa, has received an Outstanding Overseas Chi-

nese Award from the Federation of Overseas Chinese Association of Taiwan, a graduate Fellowship from the East-West Center, and a 2016 Ning travel award for her fieldwork. As *guzheng* performer, Lai has premiered many new compositions written by Taiwanese and American composers in Hawaii and across the US.

Joseph Lam will serve as a visiting professor at Duke Kunshan University in Kunshan, Jiangsu Province, China from April 18 through June 12, 2016, during which time he will teach a course on *kunqu* and conduct research on performing arts in the Jiangnan region. He will also give a series of four lectures on Song dynasty music historiography at the Shanghai Conservatory of Music.

Xiaorong Yuan earned a Master's Degree in May 2016 from Kent State University with a thesis titled "Authenticity in Chinese Minority Popular Music: A Case Study of Shanren, a Contemporary Multi-Ethnic Band." She received her Bachelor's Degree in musicology from the Central Conservatory of Music in Beijing in 2012. Her thesis focuses on contemporary Chinese minority popular musicians who are active in Beijing. Other areas of interest include Thai classical music, cognitive ethnomusicology, and East Asian music and culture, especially popular music.

Thesis Abstract:

This study reviews the history and present state of ethnic minority popular music in Mainland China. A primary focus is on the influence of government policy with regards to authenticity in association with ethnic minorities and mainstream popular music artists. The indie popular group, Shanren, which has strong ties to minority music and culture in China, is used as a case study to examine how authenticity is achieved through visual, aural, and linguistic connections to the social reality of the rural ethnic minority community, as well as migrant workers who are drawn to major urban centers in China, such as Beijing. Perceptions of authenticity are important considerations for their major audience, the *Wenqi qingnian* ("literary youth"), which refers to urban youth born primarily in the 1980s and 1990s. This demographic generally appreciates indie rock music and is a fundamental audience for indie minority bands, categorizing popular musicians as either *tu* (土, raw, folk, native, and authentic) or *chao* (潮, fashion, artificial, and modernized). This study offers a model for examining how authenticity with regards to these categories is determined and its implications for future public perception.

Ruby Chao Yeh Student Travel Award

The Association for Chinese Music Research (ACMR) is proud to present the Ruby Chao Yeh Award for Student Travel. The award aims to promote graduate and undergraduate student research on Chinese music by supporting paper presentations at the annual meeting of the Society for Ethnomusicology (SEM). The Yeh award will provide \$300 each year toward travel expenses for one student whose paper on Chinese music has been accepted in the SEM general program (with secondary consideration given to student paper presentations at the ACMR meeting). The prize winner will be notified before the registration deadline for accepted presenters whenever possible. The award will be presented at the ACMR meeting held in conjunction with the SEM meeting and an announcement will be published in the ACMR newsletter.

The Yeh award committee will include three members: the ACMR President, Nora Yeh or Designate, and one additional ACMR officer. At the

time of application, the applicant must be a registered full-time graduate or undergraduate student enrolled in any discipline in a U.S. academic institution. The proposed paper must show careful research and analysis that contributes to the scholarly study of Chinese music.

Applications must include:

- One-page cover letter describing the applicant's background and current activities, indicating why the applicant deserves consideration for this award
- One-page CV
- Abstract for accepted paper presentation
- One letter of recommendation from an academic institution or equivalent, sent under separate cover

E-mail submissions are acceptable and preferred. Please send all materials to ACMR President Chuen-Fung Wong (wong@macalester.edu) by August 15, 2016. All applicants will be notified regarding the outcome of the award competition by September 15, 2016.

2015 Ruby Chao Yeh Student Travel Award Winner

Priscilla Tse, University of Illinois at Urbana-Champaign

“Fanning the Flames of Stardom: Gender Dynamics of Fan-Star Relationships in Cantonese Opera”

Presented at SEM annual meeting 2015 (awarded retroactively in January 2016)

Actresses playing male theatrical roles and their predominantly female fans have been characteristics of Cantonese opera in Hong Kong since the mid-twentieth century. The success and fame of a female *wenwusheng*, as the actress playing the leading male role-type is called, relies not only on the quality of her performance, but also on various social factors, including the ticket sales, patronage, and frequency of her performances; and her socioeconomic background and interpersonal relationships with fans. Although female fans of *wenwusheng* actresses are often considered mindless, ignorant, and flattering theatergoers blamed by both critics and practitioners for the deterioration of the genre, during my

fieldwork and archival research in 2012 and 2013, I found that they are not just passive consumers, but active participants in the making of stars and maintaining the status of their idols. This paper examines the reciprocal relation between the stardom of female *wenwusheng* and fandom, an understudied area of Cantonese opera scholarship. My paper focuses on *wenwusheng* actresses, their female fans, and fan clubs of the past thirty years. I will explore how female *wenwusheng* stars have emerged from theatergoers' nostalgia, how the “authenticity” of performing female *wenwusheng* has been constructed by both actresses and their fans, and how the new stars have struggled to imitate retired stars but sustain their individual subjectivities in making their own names.

2015 ACMR Prizewinner

Rulan Chao Pian Prize

Awarded to the best article on Chinese music, broadly defined, published in an English-language scholarly journal or edited volume

Meredith Schweig, Emory University

“Hoklo Hip-Hop: Re-signifying Rap as Local Narrative Tradition in Taiwan”

CHINOPERL: Journal of Chinese Oral and Performing Literature, 33.1 (July 2014): 37-59.

In this article, I explore how rappers in Taiwan have capitalized on commonalities between rap and the Hoklo-language musical narrative practice *liām-kua* 唸歌 (“song reading,” or “songs with narration”), resignifying an ostensibly foreign art form as a logical extension of local cultural tradition. The connection is intuitive: the two practices share a storytelling ethos, a fundamentally improvisatory nature, and the use of speech-song vocal techniques. Moreover, artists working in both genres have typically deployed the narrative form as a vessel for social critique, communicating complex and sometimes controversial messages through allegory and metaphor, as well as through musical sound. I argue that, beyond adapting rap to local specificities, rappers posit *liām-kua* as a grassroots project in which they are simply the newest in a long line of participants. My discussion focuses sequentially on three artists who have been broadly influential within and beyond the rap scene over the course of the last two and a half decades: Blacklist Workshop (*Heimingdan gongzuoshi* 黑名單工作室), Jutoupi (*Zhutoupi* 豬頭皮), and Kou Chou Ching (*Kao qiu qing* 拷秋勤). Drawing on interviews with these artists and close readings of selected songs, I reveal *liām-kua* as a powerful sonic and symbolic presence in their work, as well as a critical cultural touchstone guiding their storytelling practices. In particular, I interpret musicians’ efforts to forge a connection between rap and *liām-kua* in the context of late-20th- and early-21st-century attempts to resolve longstanding tensions between proponents of modernist (*xiandai pai* 現代派) and

nativist (*xiangtu pai* 鄉土派) approaches to oppositional cultural production on the island. Sung-sheng Yvonne Chang (1993, 2004), June Yip (2004), and Ming-yan Lai (2008), among others, have written extensively about this conflict, casting literary nativism in the 1970s as a broadly anti-hegemonic movement that sought to “destroy the political myth of the mainlander-controlled Nationalist government, to denounce bourgeois capitalist social values, and to combat Western cultural imperialism, which was thought to be exemplified by the Modernist literary movement”¹ of the late 1950s and 1960s. Yip emphasizes especially the anti-Western bent of the nativists, whose use of the Hoklo language, preference for realist narratives, and valorization of rural lifeways opposed the modernists’ invocation of American and European forms and techniques, deploy-

ment of abstract symbolism, and interest in individual psychology. Although Chang suggests that formal public debate between nativist and modernist writers fizzled out by the end of the 1970s, the battle continued to rage across other artistic domains for some time, intensified and transformed by the changing political and material conditions that accompanied the end of martial law and democratic transition. I take up the reins of this conversation to explore how a contingent of musicians have responded to this tension, positing rap as a dual exercise in musical cosmopolitanism and local cultural revival, well placed to satisfy post-martial law desires for a Taiwan-centered musical (post)modernity.



**Chuen-Fung Wong awards
Meredith Schweig the
2015 Rulan Chao Pian Prize**

1. Sung-sheng Yvonne Chang, *Modernism and the Nativist Resistance* (Durham, NC: Duke University Press, 1993), 2.

Review: Musajan Rozi, *The Korla Diaries*

Elise Anderson, Indiana University Bloomington

Musajan Rozi: *The Korla Diaries*. Compiled by Wei Xiaoshi and Produced by Tash Music & Archives and the Shanghai Conservatory of Music. Multimedia archival package. Distributed by Tash Music & Archives. Packaged in Beijing. ISBN 978-0-9961940-2-0.

In Spring 2014 numerous articles began appearing on the Uyghur-language web in celebration of the ninetieth birthday of Musajan Rozi, a musician, instrument maker, and educator known as a “forefather of the *dutar*” (Uy. *dutar peshwasi*). Musajan Rozi was born in Ghulja (Yili) and spent some of his early childhood across the border in Jarkent, Kazakhstan, after which he moved around between various parts of Ghulja and eventually Ürümchi (Wulumuqi) and even Xi’an for a brief period, followed by a long stint in Korla (Ku’erle) and then Ghulja once again. These articles, which were published widely not only in Xinjiang but also in the Uyghur diaspora, celebrated his participation in the army of the Three Regions Rebellion (Uy. *Üch Wilayet Inqilabi*, Ch. *Sanqu Geming*) in 1944, as well as his many contributions to arts and culture, including his *dutar* playing, instrument making, and authorship of many of the foundational textbooks used in the university-level teaching of a number of Uyghur musical instruments. This same Musajan Rozi is the subject of Wei Xiaoshi’s “Musajan Rozi: The Korla Diaries” (Uy.

Musajan Rozi: Korla Xatiriliri, Ch. *Musajiang Roze: Ku’erle Riji*), an archival package chronicling the artist’s life and work during the fifteen years he spent in Korla, the administrative center of Xinjiang’s Bayingolin Mongol Autonomous Prefecture, from 1990 to 2005. Wei spent more than a year compiling the material and conducting research for the bilingual (Uyghur and Mandarin) package between 2014 and 2015, and published the project in 2015 through his Tash (“Rock”) Music & Archives, in cooperation with the Research Institute of Ritual Music in China at the Shanghai Music Conservatory.

The beautifully assembled package comes in a heavy archival-style envelope and includes a small handbook that introduces the project (in part through maps and extensive notes) and the life of Musajan Rozi, a envelope of cards on which are printed photos of Musajan Rozi at various points in his life, five CDs, and a lyrics book to accompany the CD tracks. The content of the printed materials comes from a variety of sources—the package refers to them as the “personal archives” of Musajan Rozi and others—and provides narrative glimpses into various aspects of his life and work. For example, the handbook, after providing an introduction and various transcription and other guides to the work, contains a particularly interesting section called “Important points in the life of Musajan Rozi” (Uy. *Musajan Rozining Hayatidiki Muhim Noqtilar*), which shares snippets from interviews with the master and others, as well as passages from printed materials, chiefly novelist and arts researcher Memtimin Hoshur’s 2006 history of Ghulja folksong. (One of the more “fun” snippets, on pages 51–53, reproduces a “joke” composed for and about Musajan Rozi in rhymed verse.) The envelope of photos spans a period of time before and after the Korla years, including an image connected to Musajan Rozi’s participation in the Three Regions Rebellion Army, as well as images from his time in Xi’an and Ürümchi, and



The Korla Diaries (cont.)

even recent photos of his life back in Penjim, his home village in Ghulja, which were snapped in 2014 as Wei was conducting research and compiling materials for the package. The fronts of the cards contain information about the times and places in which the photos were taken, and the backs often contain snippets of interview material, sometimes even in Musajan Rozi's own Arabic-script handwriting (these snippets are accompanied by translations into Chinese).

The lyrics book, which opens with a table detailing the contents of the five CDs, is actually far more than just a collection of lyrics: in addition to the texts of each song, which are printed on thin "inserts" between larger pages, the sections devoted to each song or piece of instrumental music include sometimes very detailed commentary excerpted from interviews Wei conducted with respected Uyghur musicians and researchers. The book also contains, where applicable, notes on certain word choices

that might be unknown to the average Uyghur reader, i.e., those that have fallen out of regular use in the modern language. I found some of the expert commentary on the excerpts from the *muqam* (Ch. *mukamu*) repertoire to be particularly detailed and excellent, a wonderful source of material for the researcher interested in working out the complicated history of the changing texts and melodies in the classical tradition.

The five CDs in the package contain recordings taken from the personal archives of Musajan Rozi, Eziz Chong'axun, and Ablimit Abliz; the source of each recording is noted prominently in the lyrics book. The recordings include both songs and instrumental pieces from the folk and classical (*muqam*) repertoires. Their quality varies—understandably, because the recordings have come from a number of different sources, times, and contexts—but are generally very excellent, and show that a great amount of care was put into produc-

tion. Interspersed among the song and music tracks are occasional short snippets from interviews with Musajan Rozi, detailing some interesting aspect or another of an interview, although it should be noted that there are no translations into Chinese of these snippets for the reader/listener who does not know Uyghur.

There are a number of commendable aspects of the package. The most impressive is the way that it brings so much disparate information—in a variety of formats and collected from a remarkable number of human and other resources—into one place. The project is, among other things, a record of exceptional cooperation between numerous individuals and institutes. Another excellent thing about the project is how the recordings, taken in sum, offer a beautiful record not only of a particular musician's performance life, but also of what it sounds like when Uyghur musicians practice their art, making music with and/or for one another. I am also impressed by the way in which the project shows sensitivity to local norms by blacking out sensitive images and words where appropriate, and by including extensive notes and commentary to deal with the differences between Uyghur and Han/Mandarin ways of thinking and saying.

There are several issues I found with the package, however, one of which is a few minor discrepancies in the order of record-



The Korla Diaries (cont.)

ings, for example in CD 1, where the interview excerpt titled “An extraordinary person” (Uy. *Alamet Kishi*) is transposed with one of the song tracks. The primary issue I take with the material, though, is the choice to render Uyghur-language text in Latin, rather than Arabic script. While I have several different guesses for why this decision was made—perhaps to deal with the differing right-left and left-right orientations of the languages and/or because printing capabilities/technologies demanded that both languages read from left to right—I find this an unfortunate example of making Uyghur succumb to the logic of other languages. Moreover, the standard for the Latin alphabet used in the book is unclear: it is close to but not quite the same as ULY (Uyghur Latin Yéziqi), the Uyghur-language Latin script produced and codified by researchers at Xinjiang University in the early 2000s. The Uyghur transcription in the package was confusing to the native Uyghur-speaking students and instructors at the Xinjiang Arts Institute when we perused the archival package together. Moreover, while the Mandarin in the package seems across-the-board excellent and error-free, there are some issues with transcription and/or spelling in the Uyghur. Additionally, I found not-quite-fluent renderings of certain phrases and concepts in several places in the supplementary (i.e., non-interview) materials.

图 书 编 号 code: 7418-005	
塔石 音乐 & 档案 Tash Music & Archives	
名 称 Title(s) 本诗记·田歌：塔石音乐日记	
版 号 Identifier ISBN 098-0-0961940-2-0	
制档人 Archivist(s) 魏小石	
出 品 时 间 Date of Publication 2015.6	制 作 时 间 Dates of Production 2016 to 2017
语 言 Language(s) 维吾尔语 汉语 英语	
种 类 Type(s) 歌曲 创作歌曲 民歌 器乐曲	
乐 器 Instrument(s) 都塔尔 弹拨尔 小提琴	
族 群 Culture Group(s) 维吾尔	
档案来源 Source Archive(s) 私人档案 塔石自录	

Overall, however, the package is a wonderful one, and Wei and his numerous collaborators deserve accolades for the excellent product they have produced. “Musajan Rozi: The Korla Diaries” is a beautiful and well executed project, notable for the way it is free of the constraints nearly always placed on those collections of Uyghur music and song produced *ad nauseum* in Xinjiang, where arts publications are governed by a very specific set of aesthetic and ideological concerns centered on presenting the “perfection,” splendor, and grandeur of “ethnic” (Uy. *milliy*, Ch. *minzu*) culture through physically massive multi-volume tomes. Instead, this is a collection focused not on the grandeur of the group but on the richness of one man’s artistic life, and it contains interviews and writings free of the stilted and overly emotive academic language often encountered in Uyghur writing. I found myself laughing and smiling numerous times over as I read through interview materials (one such memorable moment occurred as I read Musajan Rozi’s account of his interactions with his four masters on pages 34 and 35). Uyghur students and professors at the Xinjiang Arts Institute, for their part, were impressed by the scope of materials that Wei was able to accomplish and the overall aesthetic of the package, and they referred to the package over and over again as “a new kind of thing” (Uy. *yéngi bir xil nerge*), a hint at the positive impact that it might make in local scholarly and musical production.

“Musajan Rozi: The Korla Diaries” will be of interest not only to specialists in Uyghur and broader Central/Inner Asian music, but also to Mandarin-speaking and -reading students of “Chinese music,” for whom this will be a fine introduction to a broad range of the overlapping folk and “classical” repertoires in Uyghur music. It will also be a fine teaching tool in ethnomusicology, an example for students in multimedia and/or fieldwork courses of some possible “alternative” applications of ethnographic material that, in its own right, could have constituted an entire doctoral dissertation. Through the multimedia voices of Musajan Rozi and his apprentices, colleagues, and other experts in Uyghur music, Wei offers consumers of the package a deep glimpse into a rich life and body of work, one small part of the much broader, lively musical life of Xinjiang Uyghurs.

1. Rozi, like many Uyghur last names, is a patronym rather a family name, which means that it would be incorrect (and potentially confusing) to refer to Musajan Rozi as simply “Rozi,” per the convention in English. Referring to him as simply “Musajan” would breach local norms of propriety and respect, which dictate that it is rude to call nearly anyone—and particularly a respected elder—by his or her first name. I have thus elected to refer to Musajan Rozi by his whole name throughout the review.

2. This is a misspelling; the correct rendering of “noqtilar” (points) is “nuqtilar.”

Conference Report: CHINOPERL Annual Meeting and AAS Annual Conference

Meng Ren, University of Pittsburgh

On March 31, 2016, the Conference on Chinese Oral and Performing Literature (CHINOPERL) Annual Meeting took place at the Sheraton Seattle Hotel in Seattle, Washington. The meeting featured forty-seven paper presentations and one roundtable discussion. Paper topics varied from Chinese traditional operas, story-telling and narrative singing, to comic cross-talk and popular music, and from contemporary spoken drama and theater history, to ritual dance and fusion choreography. Presentations were given in either English or Chinese. Oral translation from English to Chinese was provided by volunteer scholars during group meeting and discussion sessions.

A special roundtable discussion was dedicated to the topic of "Learning and Performing *Xiqu* and *Quyí* in North America." Lead by Prof. David Rolston (University of Michigan), many conference participants shared their thoughts about and experiences of teaching and staging Chinese traditional operas in Canada and the USA. From teaching techniques and publicizing the events, to seeking sponsorship and involving the local community, different topics were raised and discussed with an aim to promoting teaching Chinese traditional performing arts in North America. Discussants also acknowledged the contri-



Ai Mei Luo, Tong Soon Lee, and Minoru Aihara (all from the Chinese University of Hong Kong) at the AAS conference (Photo credit: Meng Ren)

butions of various amateur opera groups organized by overseas Chinese opera fans (mostly Chinese immigrants) in popularizing Chinese *Xiqu* and *Quyí* abroad.

More than half of the presenters and participants at the meeting were associated with universities in China, with many others coming from North American universities, and a small number from institutions in Australia, Japan, and Taiwan. Several ACMR members, including Bell Yung, Meredith Schweig, and Meng Ren presented papers at the meeting.

The CHINOPERL meeting was held in conjunction with the Association for Asian Studies (AAS) Annual Conference, which was held from March 31 through April 3 at the Washington State Convention Center in Seattle, Washington. This year's conference marked the 75th anniversary of the founding of AAS. While the geographic and disciplinary scope of the conference was quite broad, it did include several organized panels and individual papers devoted to Chinese music and theater in China, the East Asian region, and the Sinophone world.



Siyuan Liu (University of British Columbia) speaking at the CHINOPERL meeting (Photo credit: Meng Ren)

In panels "Music and Cultural Intersection in East Asia" (chaired by ACMR member Tong Soon

CHINOPERL/AAS Conference (cont.)

Lee), "Media Mixes, Media Flows: Digital Technology and Transformation in Contemporary East Asian Cultures" (chaired by ACMR member Meredith Schweig), "Xiqu at the Margin: How 'Chinese' is Chinese Opera?" and "New Perspectives on War, Romance, and Identity," scholars from academic institutions in Hong Kong, the USA, the UK, Canada, and Australia explored topics on Hakka music in Taiwan, *qin* practice in Japan, mediatization of Chinese and Taiwanese popular music, sonic representation in Taiwanese *pili budaixi*, reinterpretations of Chinese theater abroad, and politicized Chinese regional opera. ACMR members Ai Mei Luo (the Chinese University of Hong Kong), Meredith Schweig (Emory University), Adam Kielman (Columbia University), Po-wei Wang (Wesleyan University), and Meng Ren (University of Pittsburgh) were among the participating panelists.



Meredith Schweig takes a selfie before her panel
(Photo credit: Meredith Schweig)

The conference featured a special musical performance in the Sheraton Seattle Hotel Ballroom on the second evening by Abigail Washburn and Wu Fei's duo, combining the music of the American banjo and the Chinese *zheng*. A Grammy-winning artist, Abigail Wash-

burn has also studied the Chinese language and has performed and toured in China extensively. Her musical partner, Wu Fei, trained as a composer at the China Conservatory of Music, came to the USA to study free improvisation in 2000 and discovered her passion for

assimilating classical and folk music from around the world while retaining her own voice. Besides instrumental music, the duo also performed several Chinese folk songs (such as *Wusuli Boat Song* and *Thirty Miles of Mountains and Twenty Miles of Water*) and a well-known aria from Henan Opera *Hua Mulan*. The duo is currently based in Nashville, Tennessee.



Abigail Washburn and Wu Fei
(Photo credit: AAS and Steven Schneider Photography)

Next year's CHINOPERL and AAS meetings will be held in Toronto, Canada in March, 2017; for more information, please see: <https://chinoperl.osu.edu> and <http://www.asian-studies.org>.

Conference Report: East Asian Regional Association of the International Musicological Society (IMS-EA)

Hei Ting Wong, Hong Kong Baptist University/University of Pittsburgh

The 3rd biennial IMS-EA conference, “The Enterprise of Musicology: Trends in our New Age,” was held December 4-6, 2015 at the University of Hong Kong. This conference was co-hosted by the music departments of the University of Hong Kong, the Chinese University of Hong Kong, Hong Kong Baptist University, and the Hong Kong Academy for Performing Arts School of Music. Presentations spanned geographically from Hong Kong to Italy, and musically from classical and traditional to popular genres. Participants and presenters came from different disciplines and multiple continents, and fifty-two papers were presented in sixteen panels.

The conference also featured the MB Lee Distinguished Lecture in the Humanities 2015, delivered by Timothy D. Taylor, Professor of Ethnomusicology at UCLA. Framing his lecture, “Valuing Music,” within the anthropology of value, Taylor theorized ways of according value to music and musical goods beyond Marxist exchange. His discussion focused on how value emerges from “meaningful actions,” (following Graeber) which include audience-driven curations of music in new media, such as combining and sharing ones’ own playlists and tracing popularity on YouTube.

The plenary session provided a discussion on the development of higher education in music in mainland China. Entitled “Musicology in China: Challenges and Opportunities,” Professor Hekun Wu (Dean of the School of Music, Soochow University) and Professor Boyu Zhang (Central Conservatory of Music, Beijing) led the session by first sharing their experiences as veterans of higher education. As part of the reformation of music programs in China, they noted that the newly established School of Music at Soochow University was designed to operate differently from the traditional conservatory model on the mainland by implementing new curricula. This new development might provide more opportunities for music scholars and educators to work in China.

Outside of academia, Lai Chi Fung, a local music critic, wrote about the conference in his newspaper column (*Sing Tao Daily*, December 9, 2015, E07). He argued that journalists should draw attention to academic research more often, so as to bridge the gap between public interest and academic research.

Abstracts of the conference papers can be found at <http://imsea2015.wix.com/home>.



IMS-EA Opening ceremony
(photo retrieved from www.facebook.com/imsea2015)

Report on the 2015 ACMR Annual Meeting

The 2015 ACMR Annual Meeting took place on the evening of December 3 at the Hilton Austin in conjunction with the Society for Ethnomusicology's Sixtieth Annual Meeting. ACMR President Chuen-Fung Wong called the meeting to order at 8:06 pm with nineteen people in attendance.

The meeting began with three paper presentations:

- Yuxin Mei (University of North Texas) presented a paper titled "Negotiating Decades of Change in America: The Houston Chinese Traditional Music Group."
- Mercedes M. Dujunco (Suzhou University of Science and Technology) presented a paper titled "Firecrackers, Gongs and Operas: The Festive Sounds of Gangkou Village in the Chaozhou Region."
- Elise Anderson (Indiana University Bloomington) presented a paper titled "An Ideology of the Pen, Stage, and Screen: Language Use and Purity in the Uyghur Performing Arts."

Following the paper presentations, there was a short break for snacks. Members enjoyed a variety of sweets from Ürümqi brought by ACMR student representative Elise Anderson. Following this short break during which several more ACMR members trickled in, the twenty-five members in attendance introduced themselves.

In the business portion of the meeting, president Chuen-Fung Wong and other members addressed several noteworthy items:

- Lars Christensen presented a report from ACMR Treasurer Alan Kagan on the accounting and financial health of the Association. Reacting to ACMR's budget surplus, several members proposed more liberal spending to make use of the \$6000 ACMR has in its bank account. Ideas proposed included eliminating



Yuxin Mei

member dues, increasing the amounts of prize awards, and sponsoring an ACMR banquet at an upcoming meeting. Other members pointed to the importance of retaining these funds for long-term goals of ACMR, including potential future conferences independent from the annual meeting of ACMR.

- Meeting minutes from the 2014 ACMR meeting, as submitted by Charlotte D'Evelyn, were presented and approved.
- Newsletter editors Gloria Wong, Lars Christensen and Adam Kielman reported on ongoing efforts to incorporate the newsletter into RILM and CNKI for further circulation. They also requested self-nominations for an incoming newsletter editor. Members thanked outgoing editor Gloria Wong for her service to ACMR.



Mercedes Dujunco

- The Barbara Barnard Smith Prize, which recognizes an outstanding student paper on Chinese music, broadly defined, presented at the previous year's Annual Meeting of the Society for Ethnomusicology, was not awarded this year.
- The Rulan Chao Pian Prize, which recognizes the best article on Chinese music,

ACMR Annual Meeting (cont.)

broadly defined, published in an English-language scholarly journal or edited volume within the 2014 calendar year, was awarded to Meredith Schweig of Emory University for her paper published in CHINOPERL, "Hoklo Hip-Hop: Re-signifying Rap as Local Narrative Tradition in Taiwan."

- Nora Yeh spoke about the origins of the Ruby Chao Yeh Student Travel Award established in honor of her mother, and told several stories about her mother's great devotion to education. Yeh expressed her hope that the award will inspire research of Chinese music topics among young scholars, and thanked Chuen-Fung Wong for his hard work toward finalizing and administering the award. Wong explained these efforts to revise the requirements of the award in coordination with Nora Yeh in order to encourage more applications. Nancy Guy suggested retroactively awarding the prize for the current year; members concurred.
- Concluding the business section, Chuen-Fung Wong reminded members that next year's meeting will be the thirtieth anniversary of ACMR's establishment in 1986, and outlined some ideas in the works for an anniversary meeting.

The meeting was then opened for members to speak about any matters of potential relevance to ACMR members:

- Gavin S. K. Lee delivered an invitation from Soochow University School of Music to begin dialogue on student exchange programs with other universities. After giving an overview of the music program at his university, he expressed interest in establishing reciprocal arrangements with peer institutions, and proposed hosting students from American universities for periods ranging from two weeks to a full semester, as well as placing students from Soochow University School of Music at universities in the United States.
- Sue Tuohy proposed a collaborative effort aimed toward producing materials in English for teaching about Chinese music and culture. Members discussed potential strategies for developing these materials, and suggested institutional sponsors including the new Chinese Music Center at Middle Tennessee University. Some members raised issues related to copyright and intellectual property when pursuing such an endeavor.
- In a related vein, Tuohy also proposed organizing one or two panels at the upcoming SEM meeting dedicated to issues surrounding teaching about Chinese music at English-language universities. Mentioning the journal



Elise Anderson

once published by ACMR, Tuohy mentioned that this would not only help professors at other institutions approach topics related to China, but would also increase ACMR's visibility within SEM.

- Meredith Schweig proposed future panels or activities that engage with the concept of the Sinophone. She noted that scholars of music are largely silent on this concept even as it gains traction in other disciplines, and pointed to the potentials that scholars of music have in exploring the "-phone" in Sinophone. She proposed convening a roundtable, panel, or study group devoted to the question: what does sinophone studies mean for ethnomusicologists working in the Chinese-speaking world?
- Beth Szczepanski called for increased collaboration with the World Music Analysis section. In her role as editor of the Chinese section of analytical approaches to world music, she called for submissions from ACMR members.
- Sue Tuohy was joined by many other members in expressing heartfelt thanks to ACMR president Chuen-Fung Wong for all the work he has been doing to forward the work of ACMR.

There was a motion to adjourn the meeting at 10:08 p.m.

We are grateful to all of the members who attended the 2015 ACMR meeting this year and hope to see those of you who were unable to attend at a meeting in the near future.

Chuen-Fung Wong

Hong Kong Baptist University
president

Jessica Anderson Turner

Indiana University and Birthplace
of Country Music Museum
secretary

Alan Kagan

Univ. of Minnesota, Twin Cities
treasurer

Sue Tuohy

Indiana University
member-at-large

Elise Anderson

Indiana University
student member

Yuan-Yu Kuan

University of Hawai'i, Manoa
student member and
bibliography editor

Meredith Schweig

Emory University
bibliography editor

Aimei Luo

Chinese University of Hong Kong
bibliography editor

Alec McLane

Wesleyan University
bibliography editor

Theodore Kwok

University of Hawai'i, Manoa
website editor

Adam Kielman

Columbia University
newsletter editor

Lars Christensen

Univ. of Minnesota, Twin Cities
newsletter editor

Yun Emily Wang

University of Toronto
newsletter editor

Upcoming Conferences

North American Taiwan Studies Annual Conference

Taiwan Studies in Trans Perspectives: Transdisciplinary, Transnational, and Transcultural*

June 10–11, 2016

University of Toronto (Toronto, Ontario)

<http://www.na-tsa.org/new/#section-1>

AAS-in-ASIA Annual Conference

June 24–27, 2016

Doshisha University (Kyoto, Japan)

<http://www.asian-studies.org/Conferences/AAS-in-ASIA-Conferences/Kyoto2016home>

ICTM Study Group on Musics of East Asia 5th Symposium

August 25–27, 2016

Academia Sinica and the Taipei National University of the Arts (Taipei, Taiwan)

<http://www.ictmusic.org/group/musics-east-asia>

Vernacular Practices Across East Asia:**The University of Chicago Graduate Student Conference 2016**

October 7–9, 2016

University of Chicago (Chicago, Illinois)

vernacularpractice.uofc.2016@gmail.com

115th American Anthropological Association Annual Meeting:**Evidence, Accident, Discovery**

November 16–20, 2016

Minneapolis, Minnesota

<http://www.aaanet.org/meetings>

Society for Ethnomusicology 2016 Annual Meeting

November 10–13, 2016

Smithsonian Folkways Recordings and George Washington University (Washington, D.C.)

<http://www.indiana.edu/~semhome/2016>

Association for Asian Studies 2017 Annual Conference

March 16–19, 2017

Toronto, Ontario

<http://www.asian-studies.org/Conference>

20th Quinquennial Congress of the International Musicological Society

March 19–23, 2017

Tokyo University of the Arts (Tokyo, Japan)

<http://eventegg.com/ims-2017>

19th Biennial IASPM Conference: Popular Music Studies Today

June 26–30, 2017

University of Kassel (Kassel, Germany)

<http://www.iaspm.net>

44th ICTM World Conference

July 13–19, 2017

Irish World Academy of Music and Dance, University of Limerick (Limerick, Ireland)

<http://www.irishworldacademy.ie/ethnomusicology-special-events/ictm-world-conference>